18: Wissler E-5 (1903-1912) 1913
NF6 Blackfoot NF6

Pater ad mulieris pedes iterum accedit flectitque super eam. Tunc, manibus suis in lunc ros muleris impositis, genua ad eius femora collocat et facit sic ut membrum suum visile vulvam eius attingat: quo facto (ad pedes) surgit. [561] [575]

Now, the ceremony may end here at the option of the father. If not he goes again to her feet. Primum in formana cornus digitum vir curvat: deinde, uno femore in sinistram partem amoto, bisontis modo mugit; postremo, altero femore in dextram partem amoto mulierem futuere incipit. As he does so the father spits into the woman's mouth with the piece of turnip in his own. The father then returns to his tipi, while the woman holding the pipe as before goes to the door of the meeting place. There she stands until someone comes out to see who is there. When her name is announced, the transferrer and her husband go to the door. She then enters, being careful not to touch the sides of the door. The transferrer kisses her, receiving the turnip into his mouth. He also takes the pipe still filled. Then her husband kisses her. [796] [432] [831] [833] [824]

The transferrer asks if she has been properly painted, and she answers according to the completeness of the preceding ceremony. If the ceremony was complete, the pipe she carried is lighted and passed. The woman is put to bed, still covered with her robe, where she must lie quietly until the next day.

All the wives of members must go through with this during the same evening.

[276]

Fig. 22 (50-5401a). A Pipe used by a Blood Woman in the Transfer Ceremony, for the Horn Society. Length, 30 cm.

The next morning camp is moved. The women are taken up and placed upon travois, the horses being led by their husbands. During all this time the women must fast and abstain from drink. They must be helped on and off the travois, etc. After camp is pitched, the women each go to their fathers' tipis to be painted. He mixes up red and blue paints. The woman takes off her robe, but holds a corner over the pubes. The father smears her entire body with red paint. With the blue paint he marks a half moon on her breast. Then a circle on her back with either blue or yellow paint. On the crown of her head, he places some plumes. A blue circle is drawn around the face, a cross of the same on the left cheek and a dot on the right. (The men paint the same way.) A blue mark is made around each wrist and each ankle. [261] [302]

When painted the woman returns to her tipi, dresses, breaks her fast and resumes her daily life. Should the father fail to complete the ceremony the woman's face is painted differently. The left half is yellow and the right blue. On the yellow side is made a cross of blue, on the right a dot of yellow. Around the left wrist and ankle is a yellow band, around the right a blue band. Thus all may know by the painting. [302]

After this the father prays over some pemmican mixed with back fat and berries and gives it to the woman. She takes it home and distributes it to her relatives. [252]

The mounted bearer of the white lance seems to be under obligations to complete the ceremony. Mulier cum viro egreditur. Velut autea, sic mulier nunc decumbit; [333]

A. B. (See p. 416-A for a translation--Analyst)

18: Wissler E-5 (1903-1912) 1913
NF6 Blackfoot NF6

561 575 796 432 [833] 561 575

vir, autem pipam prope mulieris caput collocat, at, tunica eius alrepta, libidini dat laxas habenas.[A] Our informant states that this white lance owner is usually jealous of his wife for obvious causes and is not likely to get on well with her.

The following is an extract from Mr. Duvall's notes:—

A—— is an old man about seventy-five years old and quite absent-minded so that [114] his narrative is somewhat disconnected. Once during the talk the clock in my house [115] began to strike. He paused and when it stopped, prayed to it for help in obtaining food.

This man is a Piegan but once married a Blood woman and lived with that division for a time. Thus he came to be taken into the horn society. He did not care to join, but one day a horn member came to his tipi, circled it, and then came in. [784] He said that he had come to take me into the horns. "You cannot refuse for I have [302] circled your tipi," he said. This meant that bad luck would be his portion, if he refused. Hence, our informant became a member. He was conducted to the meet- [237] ing place and painted entire with the "seventh paint." A black circle was marked around his face. The women, by the way, wear seven plumes in their hair.

It is very dangerous even to talk about the society. Once in a dance two mem- [784] bers fell down; they died in a short time. Our informant once killed a buffalo by the [789] power of the horns. In chasing a herd of buffalo, he began to fall behind. Then he rode back and forth across their trail four times, whipped the ground and shouted. Setting out again he saw a fat cow, down but still kicking. At another time he used [754] the same formula to cause a rider's horse to fall. Again at a horse race between some Piegan and Flathead Indians, he spat four times upon a stone and placed it in the hoof print of the opposing racer, which soon became lame.

When a horn member wishes to kill a person, he sharpens one end of a small stick, [784] paints it red, names the victim and casts the stick into the fire. Once when the horns were assembled, a man came in and denounced them vigorously. No one said anything in reply, but within four days the defamer took sick and died. Thus it is dangerous to speak evil of them. Even white men fear them.

561 575 796 432 [784] Our informant's wife did not join the horns because she was blind. The society, had both day and night ceremonies. The latter was spoken of as, "sending them out," the women being sent out to be painted by the retiring members. On the evening for this ceremony, orders are sent out for everybody to remain indoors as the horns are about to send out their wives to be painted. The people fear them and obey: should anyone go out, he will meet with grave misfortune.

Once while the horns were marching around, they entered a tipi but the leader, seeing that he must pass in front of a medicine-pipe man, paused. The others told him to go on as the power of the horns was much greater. So they all passed in front of him.

In the painting ceremony the wives are usually sent out in charge of a third man [431] to conduct them to the ceremonial father. This conductor is expected to make the woman fine presents; hence one seldom wants to perform this service, but does it only by compulsion. The woman will afterward treat her conductor in a familiar manner, she may sit by him and wait upon him, occasionally "scratch his head," and her husband can say nothing.

[302] In the painting ceremony the husbands are assembled in the meeting place and wait there while their wives are conducted to the respective fathers' tipis. The father

A. [See p. 416-A for a translation--Analyst]

000 [A very free translation has been made by HRAF of the passages in Latin on pages 413, 415 and 416. The translation has been complicated by apparent misprints in the Latin text and the use of words not found in any Latin dictionary available to the translator. Therefore, the researcher is advised to use these translations with extreme caution.]

561 Page 413.

575 The woman folds her clothing in such a manner that the genitals
796 alone are uncovered.
432

[831] Page 415:

The father approaches the feet of the woman again and bends over them. Then, having placed his hands on the shoulders (?)
[831] [lumeros=humeros(?)] of the woman, he places his knees at her thighs and does thus so that he touches his male (?) [visile=virile(?)] member to her vulva: that done he gets up to his feet.

[833] First, the man bends his fingers in the shape(?) [formana] of a horn: then, having moved one thigh over to the left side, he bellows like a bison; finally, having moved the other thigh to the right side, he commences to have carnal connection with the woman.

[833] The woman is marched out with the man. Just as (??) [autra], thus the woman now lies down; [416] the man, on the other hand, places the pipe(?) [pipam] near the head of the woman, moreover, having taken off (?) [alrepta] his tunic, gives full rein to his passion (?) [libidiui].